

Theatricalization of Architectural Environment as Human Psychological Need

Abstract

This article presents the matter of human need for theatricalization of architectural environment. The analysis of common and distinctive features between theater and architecture, between theatrical space and architectural space, between play in theater and play in architectural space has been made.

Keywords: theatricalization, human needs, environmental perception

Statement of problem and consideration of publications on this subject

The needs today are considered source and cause of human activity that is aimed at removal of stress and discomfort. And if any animal adapts to environment, the man transforms it in accordance with his needs, creating a comfort environment. The human needs for a comfortable architectural environment are divided into biological, (physiological), social and psychological. Just due to availability of psychological problems the man is not satisfied with the exceptionally utilitarian function of architectural environment and objects therein, he wants his aesthetic needs to be satisfied, and therefore the architecture is considered a branch of the fine arts. The needs for arts, religion and philosophy are an integral part of the human cultural needs and are tightly bound to the need for creative self-realization, development and perception.

According to research works of many scientists, both psychologists, sociologists, linguists and art historians, architectural experts either contemporary or long ago recognized (Bakhtin M., Bern E., Ivanov V., Lotman Y., Rappaport O., Huizinga J., and many others), the creative self-realization and development of the man, his perception of himself and the world are effected thanks to the natural need for play and theatricalization.

The theatricalization being a term accepted in the theatre history is usually determined as a mean of creation of an artistic image entirety with the help of make-up, clothes, wigs, accessories, lighting, music and sound effects as well as corresponding behavior.

The matters of theatricalization as human natural need and its influence on the behavior of an individual have been researched as early as in the beginning of the 20th century. So, the famous scientist, dramatic historian, play writer and fine art expert Nikolay Yevreinov has advanced his theatrical theory according to which the theatre laws extend to any life process. The idea of a life theatricalization advanced by Yevreinov explains the human existence and development as fulfillment of theatrical principles that are more real and essential than those common laws, according to which the

contemporary society lives. Yevreinov has developed his philosophical method based on the theatre principles. The criterion of theatricality is a wish for transformation, a wish to become other individual. This human need is not aesthetic, but natural and of great importance and is realized according to the theatre laws. The theatricality is subconscious. It always accompanies the man and displays itself in every thing. If Freud explained the human activity with a subconscious sexual desire, then Yevreinov explained the sexual desire with a subconscious theatricality. The theatre for Yevreinov is a special form that grows out of the theatricality.

The main principle of a life theatricalization, the theatre principle for itself, is not to be own self, but to create a mask and become other individual. The main theatre principle that grows out of a human common theatricality and the theatre as such is to become own self and realize what is concealed in the human nature. The play is only way to come to full realization of human creativity. One can say that the removal of a mask takes place at the theatre as such. In the opinion of Yevreinov a play is well perceived when a spectator feels like a participant of what happens at the stage.

If it doesn't happen, the play remains only "a show" [7, page 15]. «At the theatre the main thing is what I want – it is not to be own self, but in the art just reversed – to find himself, explore the innermost of "my own self"...It follows that the subjectivity is inherent in an aesthetic beginning, and the theatricality is aimed at overcoming "the individual self" [4, page. 45].

The idea of theatricalization is related to the idea of carnivalization, the semiotic concept of which has been developed by Mikhail

Bakhtin (russian philosopher, cultural theorist of European culture and art). Its essence is that the concept of carnival, the annual festal day before the Lent, is applied to all phenomena of the New Time culture. At the centre of a carnivalization concept is the idea of inversion of dual contrapositions, change of meaning of binary oppositions. During the carnival all main oppositions of the Christian culture and all domestic notions change places: a beggar or a fool becomes the carnival king, a carnival bishop is appointed and the Christian sanctuaries are violated. The top becomes a bottom, the head – a backside. A man and a woman change places. The oppositions of life and death change places. [1].

The theatricalization and carnivalization may be considered to a play that is a social contact form in the opinion of Eric Bern [2] (american psychologist and psychiatrist). The main principle of the theory of games is as follows: any communication (in comparison with absence thereof) is useful and beneficial to people. Besides that the play satisfies the human needs for a time structuring that may be material (work, activity), social (ritual methods of communication), individual (it leads to incidents). The time is structured with the help of activity or fantasy. This need for a time structuring is in its turn based on three main needs: 1) wish to feel; 2) need for recognition (wish to be noted); structural hunger (need for creation of organization). Bern distinguishes four forms of a time structuring: 1) withdraw into oneself (no communication); 2) ritual (traditions); 3) activity (work); 4) passing the time (repeatability of actions between little-known people) [2].

Dutch philosopher, historian, researcher of culture Huizinga J. has researched the play as source of culture, having placed not only the art but the science, everyday life, jurisprudence and art of war in "the play space". He determined the play as "free activity" that is carried out inside of intentionally limited space and time, and duly proceeds in accordance with the established rules and promotes to formation of social groups which tend to surround themselves with secrecy and to stress their difference from the common world with a various masking» [13, page 24].

The author specified the features of play: freedom, communication, isolation in space and time, repeatability, order, internal stress; and also the functions of play: struggle for and imagination of anything.

The scientists of Moscow and Tartu semiotic school have also looked into this matter. So, its founder, well-known philologist Y. Lotman considered the theatre a model for human everyday life because the things moving therein have considerable influence on development of human personality and all society. The outlook on real life like a show not only gives the man the opportunity to choose the type of individual behavior, but fills him with waiting for turbulent changes and unexpected adventures. Just the model of a theatrical behavior, changing the individual into an actor, releases him from a custom's automatic power [6].

In connection with a considerable amount of research devoted to environmental approach in study of architectural and town-planning matters, the concept of theatricalization of architectural environment was created in 1970s, and it meant that in the emotional-artistic and material-physical structure of a play atmosphere the ambiguousness in interpreting circumstances and behavior lines, imaginative-compositional orientation with regard to conditional perception thereof "as show" has appeared.

This process took place with bringing the terminology from the various departments of knowledge, including the theatre history, into the theory of architecture because it was impossible to describe and study the complex architectural processes with the help of architectural terms and methods only.

For the most part, the influence of folk holidays and street theatrical performances on local environment from the point of view of the direction thereof has been studied. In particular, I.M. Tumanov (stage director for opening and closing of Moscow Olympiad in 1980) determines the theatricalization as a separate event that synthesizes in itself the elements of theatre, music, choreography, painting, plastic arts and lighting [11, page 47]. Tumanov considered the theatricalization as expert; owing to his activity as a stage director he developed the definitions on the basis of which the staging work has unconditional logic of construction and organization of action, especially theatricalized one. His work has considerable influence even on the contemporary research of the theatre historians.

Among a few of works of the architects who have raised the question of theatricalization of architectural environment from the late 20th century, the works of doctors of architecture O.Rappaport and V.Shymko are noteworthy. The first of them researched the role of spectator and actor in architectural space of the Baroque and Classicism epochs. He asserts that the architecture is a decoration of the life and dictates the human behavior. Moreover, the authors of many architectural ensembles, for example Borromini and Bernini use a scenic perspective in construction of real structures or a calculation of the Baroque compositions of the space in accordance with such privileged point of view, from which the central perspective of a scenic decoration is build [10]. In the author's opinion, the space of the main urban square where the performances are held is the most theatricalized. The object of performance may be anything that moves, changes: water spray, puppet play of town hall clock, travelling show. In these cases the spectator doesn't participate in a performance directly, he is only an observer. At the same time Mr. Rappaport notes that while viewing a theatrical performance the spectator is charged with the play of actors and his behavior changes – it becomes theatricalized and depending on external environment «... the theatre urbanization and the city theatricalization converge as near to each other as possible in a theatre foyer» [9. 34]. The spectator can imagine himself not only in the role enacted, but apparently see himself as others see one and appraise how he fits into the environment. Accordingly, so-called "experi-

ence of space while playing" takes place; it is manifested the most in perception of an architectural ensemble and has its own significance to the present day, although, as the author notes, the urban environment of the XIX–XX centuries loses some elements of the theatricality and takes the cinematographic features [8].

Professor Shymko V. asserts that the theatricalization of urban environment may manifest itself in a different way, depending on the purposes and degree of manifestation. The scientist has established the following kinds of urban theatricalization: 1) theatricalization of environment image – it is the inclusion of elements of brightness, dynamism, staginess into its visual characteristics and the refusal from the neutrality; 2) theatricalization of the way of life in the environment – it is the orientation of an environmental object to important informational and cultural-entertainment processes that attract attention to specific forms of trade and demand a developed visual information; 3) special theatricalized performances that are intended for spectators' direct participation – carnivals, meetings, fairs. They differ from others in that they have the elements of "direct theatricality" – scenario, subject-matter, special equipment; 4) performances with a spectator's passive participation provides dividing into "spectators" and "actors", construction of stages, rows of seats for spectators, scenic stage enclosure, special technological equipment, isolation of «the theatre» from other milieu, etc. [14]. If the first two kinds are mainly permanent in environmental situations, the two last ones are aimed at temporariness and periodicity.

Among the works of the last years devoted to the theme of theatricalization the special mention should go to the considerable amount of works of the theatre historians where a theatricalized festal day at the urban square, its organization, scenario and importance for urban life is conceived in a new light. The concept of theatricalization is also defined more exactly, and it is also stated that this event has become multifunctional and even integral in the life of a contemporary society at present because there is a human need for diversifying the spheres of human activities with the help of theatrical means [3].

So, the theatricalization as human natural need for creative self-realization and development is very important in understanding, perception and structuring of environment and time, as evidenced by the considerable amount of research works on this matter in many branches of knowledge. However, the theatricalization of architectural environment (it is just a human environment), its influence on human behavior in city and correlation with play at the present stage, when the everyday routine and the festivity lose the sharpness of the border, have not yet been studied in detail.

The aim of this article is to determine the role and peculiarities of theatricalization of architectural environment at the present stage as human psychological need for creative self-realization. For this purpose it is necessary to find common and different features between theatre and architecture, between play at theatre and play in architectural space, its playing experience.

Major part. As we have mentioned above, in accordance with the generally accepted definition of the theatrologists, the "theatricalization" is a mean of creation of an artistic image entirety with the help of make-up, clothes, wigs, accessories, lightning, music and sound effects, and also the corresponding behavior. So, the point at issue is about the creation of

relevant image that also corresponds with the tasks of the architecture as a branch of the fine arts. In creation of image of both the architectural object and the environment, the place where it is situated, many various components also take part: town-planning situation (significance of place of location), form, volume, color, details, (plastics of frontage, entrance, building closure), surface furnishing, availability of an area in front of the house, availability of a monument, planting of greenery, etc. In significant objects the use of artworks of monumental painting, sculpture, festal lightning during hours of darkness, etc. So, combining separate parts into a single whole and the synthesis of arts for the creation of the corresponding image are common for both the theatre and the architecture.

Any action always takes place at theatre and in architectural space, at that there is the possibility to repeat it any quantity of times at theatre, even after a long-term pause, depending on the spectators' wish and demand. In the environment the action may be permanent or short-run, temporary. A *permanent action* that takes place in architectural space is a day-to-day routine, if the architecture is considered to be its decoration. According to Mr. Yevreinov M. «the decoration is a costume of the place of action» [4, page 66]. However, if the theatrical scenery is changed permanently, practically every day, depending on a performance, the architectural decorations /buildings, complexes, ensembles, town-planning structure) are more constant in time. The theatrical scenery, as a rule, only symbolically point (hint) at the place of action, and the main thing is a play of actors and their costumes, while the architecture is a permanent decoration of the show – life, at that the play of people-actors can not be depending on a decoration and their costumes (for example, in a historic environment of the cities, especially in well preserved ones, people in modern clothes don't set wondering and thought in anybody about that it is necessary to put a historical costume on). Besides that, at the theatre, in spite of the fact that at the modern performances a spectator may be engaged in the play of actors, there is a clearly defined differentiation concerning the spectator and the actor. In architectural space the actor and the spectator are one and the same.

The key theatrical genres – drama and comedy have also found their reflection in the architecture. The dramaturgy of architectural space compositions, according to research of professor O.Rappaport, is determined with a mass and space correlation. «In such approach the whole composition is considered an imaginative "dramatic situation" and the parts thereof some architectural features» [8]. Based on the experience of imaginative-

metaphorical perception of urban environment, the author determines that a separate building or a space fragment, with which the stable imaginative association may be connected, can be named "a character". All characters that come into a single field of perception create a dramatic situation, and vice versa, a dramatic situation determines the characters included therein». Between the different characters there are definite relations: nearness (it often means the availability of similar features); conflict (for example, construction of a new modern house in the historical place that impairs all environments); murder (wrecking of an old house). «The houses not simply stand, they support, push and enclose each other. The faces of frontages squint at a sun dust of the street or, throwing up the windows, look into pedestrians' eyes. The little houses resignedly rest in a shadow of the giants or imitate them. The streets, yards, squares, intersections open a great deal of acting areas. The houses are strung out in lines or create groups, converge and diverge. Merging with the weather and the time, the houses get cold in the dark or suffer from the heat. They all together create a special psychological climate of the urban landscape» [8]. The dramatic composition has two directions – internal and external. The internal one has been just considered – it is a relation between characters (houses). The external one – it is the attitude of a composition to the man that may be either invitatory or repulsive or prohibiting the entrance.

The creation of environment that evokes the corresponding impressions and feelings in the spectators-actors: solemnity (administrative buildings), solemnity and sadness (memorial complexes), coziness and calmness (old spiritual centers and monasteries), etc. can be also considered to be a dramaturgy manifestation in the architecture.

The comedy displays itself in architectural space as having lightness, joyful attitude to life. Unexpectedness and pleasantness have been peculiar to previous epochs too, especially for the Baroque gardens and parks. Everything is filled with playfulness: arrangement of labyrinths that are no more the symbols of a human complicated, sinful mortal life, the Christ's road to calvary as it was in the Middle Ages, but only a leisure-time entertainment (having entered in this game, one must have skills to get out of it); unusual fountains – "shutiha" that suddenly throw water on those who walk; the music, specially written for the garden, differs from a music that sounds in temples; the topiary art that gets its most development just in this period (Creation of the topiaries in the form of gardeners, family members and court nobility); creation of effect «ah-ah» (when unexpected landscapes suddenly open before the visitors, the cry of admiration «ah-ah» gave name to this landscape technique). Not to mention the fireworks on any occasion, masked balls and carnivals that took place just in a garden, but not in a palace. There were the special garden theatres that had not been designed to hold performances even sometimes – they mainly consisted of complex architectural decorations of half-round walls with niches and fountains. In the Rococo epoch the gardens were often decorated with the mirrors or "false pictures" that were painted on the walls of domestic structures, creating the wished perspectives. On the one part, it was made for the entertainment, on the other part – it enlarged the garden borders, creating the illusion. And in the Romanticism epoch the tree branches were decorated with flowers, souvenirs, wreaths, ribbons, rolls with verses and even musical instru-

ments-violins, flutes and pipes. As Mr. D. Likhachov (Soviet and Russian linguist, a cultural critic) notes, the whole locality was theatricalized in such manner [5]. All this contributed to «visual appeal» of architectural space. Later, already in the second half of XX century together with a regular reincarnation of the Classicism, the striving to remind of it in combination with trendy ideas prevailed. The use of the classicism elements in a playful, ironic interpretation became characteristic. So, in a sky-scraper of the firm ATT (architect F. Johnson, 1978) it was used the scheme of the beginning of XVII century – threefold dividing into base, body and completion. Base – a drop model, body – glass prism, wreath similar to completion of the cupboard of XVII century. The figuratively expressed playfulness has announced itself in a full voice in the work of M. Graves – in the headquarters of the Walt Disney company, where on the frontage the giant sculptures of the dwarfs impersonate the telamons of the ancient world and support the pediment. The challenge of Graves that was criticized for the embodiment of the kitsch and pop art gave incentive to a creative fantasy of other architects such as F.Gery. His works include the huge models of things and creatures. So, the giant binocular emphasizes the entrance to the underground garage of the administrative building of the advertising agency "Hayyat-day" in California Venice, and the office buildings in Dusseldorf (end of the 90th) are „mother“, „father“ and „child“ – three obliquely inclined and ruffled blocks with intentionally complicated plans create artistic disorder in environment and have a playful tone.

In the contemporary cities the jocosity and playfulness can be usually observed in the local compositions of small, intimate spaces of yards and parks – sculptural figures of fairytale characters and animation movies, fictitious heroes. The heroes whom these monuments have been build to are, as a rule, the funny, general favorites in each literary work. These sculptures are the focus of attention of townspeople and tourists who often create some rituals such as to stroke the tail of a bronze cat in the park in Golden Gate in order to attract the luck. The fashion of the last years – dressing the town elements (trees, benches, urns, etc.), so-called yarnbombing, with bright fades also gives some playfulness to the space. It is clear that the last examples of the urban environment decoration are temporary.

A short-term action has also the considerable influence on the environment because the architectural space is often created just for the action that takes place periodically and lasts not long. The example is the urban spaces

and squares designed to hold parades, shows, meetings, etc., especially under totalitarian regimes – the famous alley of sphinxes in Egypt intended for a ceremonial passage, the square in front of the Saint Peter's Dome in Rome for listening to the Pope's sermons, etc.

The architectural space designed to hold ceremonies and rituals is in and of itself theatricalized. Any church service is the synthesis of the arts, about which Russian theologian and religious philosopher, scientist Pavlo Florensky has written as far back as at the beginning of the XX century [12], however, the rituals and ceremonies can be secular too (passage of winners through a triumphal arch, reception of ambassadors and delegations in the interiors of the town's best buildings; speech of high officials in front of people from a tribune, specially erected on the square, etc.). The contemporary rituals related to architectural environment are the ceremonies of a monument unveiling, cutting a red ribbon when putting the build object in commission, laying a foundation stone, etc.

In order to conduct either rituals or ceremonies, the space is always chosen in such manner that it could correspond to the performance both functionally and symbolically. If the functionality of the space is decided during a design process, the symbolism can be given thereto both at the conceptualization stage and with the help of certain elements in the process of use. These elements can be compared with the props – things of theatrical environment that help to disclose a play idea. The example can be the soviet «propaganda rooms»/«red corners» (portrait of leader, flags, soviet symbols and emblems), offices of directors (writing utensils on a table, a director's armchair), red carpet rolls on the occasion of society events and corresponding design of squares and streets during the national holidays and folk festivals.

It can be noticed that the contemporary daily life environment more and more takes the features of a festivity. A festive illumination in the city every day, flashing of advertising that in and of itself offers a festivity provided that one or another product will be purchased, a great deal of entertainment and trade centers, cafes, restaurants from where a music sounds. A festivity that has been a short-term performance in the past becomes a regular event in the everyday life.

As we have already noted above (according to Mr. E. Bern), the concept of theatricalization as the theatre itself is connected with a play, and the play is a social contact form. The play helps to structure (plan) time that is carried out through activities or fantasy. All this unconditionally belongs to architecture where the constructor's activities are directly connected with, and depend on a fantasy of the architect.

The time can be simple (such that is measured with a calendar and a watch) – it is the amount of time, factually taken for the production of the project and the period of construction; and purpose-orientated (such that is required to achieve the goal), for example, development of a new residential district of the city and creation of the corresponding environment, atmosphere of coziness and comfort. And it will happen, if the external environment – a yard, a street that leads to a house, a shop, a post-office, a park and even a bench in this park will be perceived by the man as his own one. In order for this to happen the time is required, sometimes it can be much longer than the factual time of carrying out of construction. Especially it works while creating gardens and parks where a landscape architect must foresee how the park will look not only in winter, when there is no green vegetation, but in

20–30 years when it reaches its blossoming.

The functions of play that Mr. Huizinga J. has established – the struggle for, and imagination of anything are also inherent in the architectural activities as play of certain type. The striving of people for records and competitions displays itself in the struggle for anything. In the scientist's opinion, the competition is a characteristic of the play that precedes the culture [13, page 61]. The highest house, the largest house, the most up-to-date house and similar characteristics ending in "est" – in such manner in the architecture the competition is manifested and the records are created. In the Soviet times the records have been mainly created with regard to the time of construction of important objects. The competitions are also manifested in the ageless wish to find the best specialist in a craft. That is exactly why the professional skills competitions – creativity contests, where the award is the possibility to build an object according to a winner's project, have been popular at all times. All this can be also considered in the context of human need for recognition that can display itself not only in the victory at a professional contest, but in getting accepted into the Craft Guild (Middle Ages) or the Union of Architects (Our times).

The imagination or presentation of anything is manifested in that through the architecture the might, power, prestige and social status of people or organizations, state come into fruition. The demonstration thereof, the wish to produce an impression, reach an effect and boast fully correspond with a play function and are the result of the art influence on the man. Mr. J. Huizinga writes about it too: «In my opinion the wish to amaze, reach an effect by exaggerating without any limits or displacing measurements and proportions should not be taken quite seriously irrespective of whether we meet it in the myths that create the integral part of the religion system or in the products of absolutely literary or childish fantasy. In all these cases we have the same aspiration for a spirit play» [13, page 164]. At the same time the scientist, comparing the different kinds of the arts, notes that as distinct from the music and poetry, the architecture, sculpture and painting as fine arts are limited with a material and don't depend on the act of performance (for example on that how the musician plays or how a voice timbre and intonation of the reader sound). «Once created, immovable and voiceless (creation), it produces its own influence as long as people admire it» [13, page. 188]. So, Mr. Huizinga makes a conclusion that the producing in the fine arts is carried out beyond the play in contradistinction from all musical arts (those that were cared for by the muses in the Ancient Greek mythology).

The natural, instinctive need for decoration is also referred to the function of play and theatricalization. «In the feeling of theatricality, but not in the utilitarianism of the early man (as the majority of scientists think of it...) one ought to see the elements of any art. Not for intimidating the enemy or for convenience of a war, a fish-bone is introduced into the nose due to which it is short in breeze and badly visible, but for joy of self-modification» [4, page. 39]. At the same time, **mr.** Johan Huizinga notes that the need for a plastic form making goes much farther than a simple decoration of space and displays itself in trinity of decoration, designing and inheriting [13, page 191], therefore a play instinct has not a direct influence on construction and image as on process and way of the art production. However, the situation changes when the point at issue is about a method of the art functioning in the social environment where it gets agonal character.

One can say that the decoration of a house interior and exterior is really a not compulsory condition for both the construction and the functional use of the building, however it is the esthetic need that lays in a play space. The decor is an interpretant of architectural form therefore its absence is no less eloquent than its unprofitability.

The need for new is also referred to the function of play. It was manifested more acute in the art at the cusp of XIX–XX centuries, in consequence of which so called styles and trends ending in “ism” began to appear. Before then the movement in traditional directions was generally accepted. The need for new, the wish of new, is a motive force under influence of which the architecture and the whole architectural environment as human environment change. It displays itself in search of new materials and constructions either in forms and images of new buildings or in new images of the environment on the whole.

Summary and Conclusions

Thus, one of the human psychological problems is the need for self-realization and development of an individual that may be realized as theatricalization. The theatricalization of architectural environment today, as before, has much in common not only with theatre and play, but own unique features. The combination of separate units into the single whole and the synthesis of arts for the creation of the corresponding image are common for both the theatre and the architectural environment. Both at the theatre and in the architectural environment any performance always takes place, however at the theatre there is the possibility to repeat it any number of times and quickly change it for another one, while the performance in the architectural environment can be either permanent or short-run. The upmost theatrical genres – drama and comedy have also found their reflection in the architecture. The drama is determined with a mass and space correlation, and the comedy –ironicality and playfulness of space to which these features are given by illusions, unexpected effects and perspectives, some details used in a not traditional aspect, etc. The architectural space is often designed specially to hold ceremonies and rituals, and the elements that take part in giving some symbolism to such space are similar to the theatrical stage-properties –things of theatrical environment that help to disclose the idea of a play.

The concept of theatricalization is an integral part of the concept of play. The agonal functions of play: struggle for,

and imagination of anything is inherent in the architectural activities. Just through the play the human psychological needs for records, recognition, decoration and permanent search of new are satisfied, though the play in architectural environment doesn't depend on the act of performance as it happens in the music arts.

It should be noted that the contemporary everyday environment more and more takes the features of a festivity, and the theatricalization of environment often becomes the art praxis. All this influences the perception of environment by the man and his behavior therein. Taking into account that the contemporary environment is increasingly oriented to a quick perception, it becomes more cinematographic, as stated by the contemporary research works. Our next research will concern this matter particularly.

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